



Christ in North America?



by Wayne May

Traditions of a mysterious, bearded visitor from overseas have been current across our continent since pre-Columbian times. The universal image of this man, depicted as an influential religious leader, has fascinated me for twenty years, during which time I conducted my investigations among every Native American willing to discuss his or her tribal history with me. Through them I learned that the mythic memory of this light-skinned (often referred to as white-skinned), robed man occurs in ancient myth among numerous Indian peoples.

But his story is found most frequently in North American legends, which reveal more information about his appearance and the nature of his arrival. In Middle and South America, he was known, respectively, as the "Feathered Serpent" (the Mayas' *Kukulcan* and Aztec *Quetzalcoatl*), and "Sea Foam", *Kon-Tiki-Viracocha*, to the Incas. North of the Rio Grande River, he is generally referred to as East Star Man, Peace Maker, Pale One, Dawn Star, etc.

Native accounts tell of his arrival from the direction of the rising sun, after which he set up a priesthood among his followers, known as the "Wau-pa-nu" (the spelling is phonetic). They were said to have healed the sick and instituted new laws. Blood sacrifice was forbidden and replaced by the use of tobacco, today an important element in all traditional Native American ceremonies. Among many eastern tribes, East Star Man is regarded as the son of the Great Spirit, the Creator.

I first learned of this Son of the Great Spirit from Ricardo Baeza, an Ojibwa medicine man in Golden Valley, Minnesota. He approached me after my lecture about the Michigan Plates. Collectively, they were associated with Daniel Soper and Father Savage, early preservers of a large group of copper artifacts and stone tablets unearthed from numerous mounds throughout the state of Michigan, beginning in the late 1800s.

The objects, today scattered across the United States and Canada in mostly private collections, feature portrayals of familiar scenes from



Michigan Tablet depicting Christ's crucifixion. Tablet is made of a clay material, fired or sun dried, in the archives of the Church of Jesus Christ of Latter Day Saints, Salt Lake City, Utah. Photograph ©, courtesy of David A. Deal.

mostly the Old Testament and three or more, undeciphered, written scripts, together with depictions of what appear to be persons from Europe or the Near East in hostile inter-action with Native Americans. Although condemned out of hand as fraudulent by the archaeologists, the so-called "Michigan Plates" or "Soper Savage Collections" continue to intrigue independent antiquarians, who believe the artifacts were made by an Old World religious community in the upper Midwest during the 4th Century A.D. or

earlier. In the 1950s, Henrietta Mertz was the first researcher to identify the "tribal mark or mystic symbol" which commonly appears throughout the collection.

Following my Golden Valley slide presentation of the Michigan Plates, Mr. Baeza told me that he could actually read some of the glyphs that appeared on the Soper-Savage tablets, explaining that their symbolic meaning was part of his tribe's sacred tradition. He added that the so-called "mystic symbol" represented the name

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Above: Obverse side of Burrows Cave stone: Son of the Right Hand (b) is being carried from the cross to his tomb (c). Just above his body appears the mark (b) which identifies the figure as Christ. **Below:** The reverse side: Son of the Right Hand (h) is victorious over death through resurrection. He has spent three days (f) in the tomb (g). He now is en route to His Father's house (i) according to the King James Version, St. John, Chapter 20:17, when He was met by Mary Magdalene. Artifact property of Ancient American. Photograph ©, courtesy of Triple A Productions.

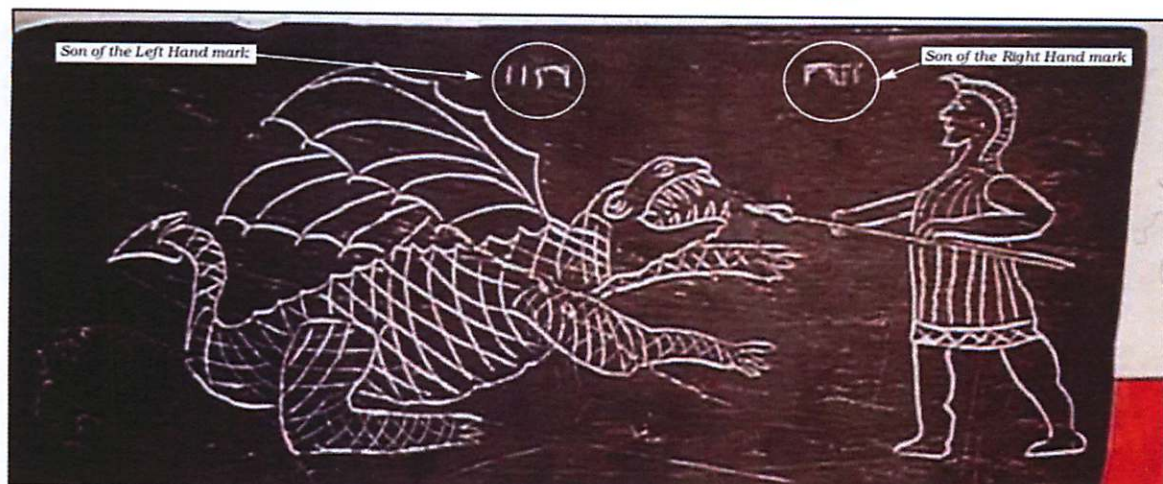


Burrows Cave stone with both Michigan Marks, Son-of-the-Right-Hand and the Mystic Symbol, portraying Son of the Right Hand (Christ?). Artifact is in the possession of Ancient American. Stone measures approximately 3" diameter and fits in the palm of the hand. Photograph ©, Triple A Productions.

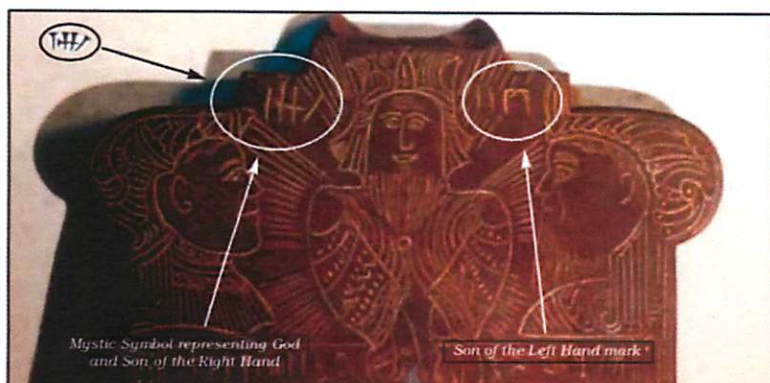
of the Creator's son, pronounced in the Ojibwa tongue (reading the cuneiform characters from right to left) as "Yod-hey-vah". This name, he said,

really has an additional syllable, but the fourth is pronounced only once a year in a sacred ceremony, and then only by a tribal holyman in the great

lodge. Mr. Baeza's explanation sparked my memory of an article by Ancient American author, David Deal, in Ancient American's Stone, Clay, Cop-



Above: A scene demonstrating the opposing sides these two figures represent. Above the dragon is the mark associated with Son of the Left Hand. Above the figure holding a spear is Son of the Right Hand. The Son of the Right Hand's sign is synonymous with the Mystic Symbol and is interchangeable as demonstrated below on the Michigan tablet shown. **Below:** On the right side of the tablet, the Son of the Left Hand mark is at the left hand of God (as it faces you) signifying that figure's name or station. On the right hand of God (as you look at the tablet) is another figure which shares the Mystic Symbol with God, indicating a shared identification with this sign. The Son of the Right Hand mark is not present as God and this figure are united in purpose and are therefore identified by the same sign. Photos ©, courtesy of David A. Deal.



Interpretations of the glyph found at both the Burrows Cave and Michigan Tablets Collections:

- Mystic Symbol
- Mark of the Michigan Mound Builders
- Deity or God
- Son of the Right Hand
- God and Son of the Right Hand

per. *Archives of the Past*, March/April, 1994 issue #5, entitled, "The Mystic Symbol Demystified".

In his investigation of the Michigan relics, Deal was able to convincingly translate from the quasi-Hebrew script the name of two sons of a deity- figure featured on the tablets as "Son-of-the-Right-Hand" and "Son-of-the-Left Hand." The tablets' internal evidence unquestionably demonstrate two opposing groups of people represented by two individuals, one good, the other evil. Both of these individuals carry identification marks which appear on many but not all of the plates' biblical scenes. These well-known moments from the Old Testament clearly identify each sons' proper

role.

For example, on the so-called "creation tablet," (see page 7) where Adam is apparently brought to life, the Son-of-the-Right-Hand's mark is included as part of this positive event. But on another plate, where he and Eve seem to be ejected from the Garden of Eden, the Son-of-the-Left-Hand's mark floats above them, suggesting calamity. This simple but lucid marking of "good and bad," or "righteous and evil," is recurring throughout much of the Michigan collection.

On page 18 of his article, Deal writes.

"Of course the two sacrifices, one for Yahweh and the other for Azazel (Leviticus

16), are indicative of the two brothers, as well. The stories throughout the Bible of the two brothers from Cane and Able, Isaac and Ishmael, Jacob and Essau, Mannaseh and Ephraim, etc., all point to the same allegory. The fact that the Michigan Christians of the Fourth Century A.D. were aware of this angelic conflict and modern Christians are not, is the major point to ponder.

"The modern doctrines would not allow such an interpretation. Of course, not many Christians actually use the name Yahweh in their worship either, but when the New Testa-

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ment says that the accuser is before the Father daily, making accusations, and that the Messiah is seated again at the right hand of the Father, acting as an advocate, they should, perhaps, reconsider this concept. The

point isn't about to become embroiled in a theological discussion, but to realize that the doctrine pictured on these tablets, does not conform to any Christian religion of this day and age (including 1874). Therefore, the possibility of fraud is

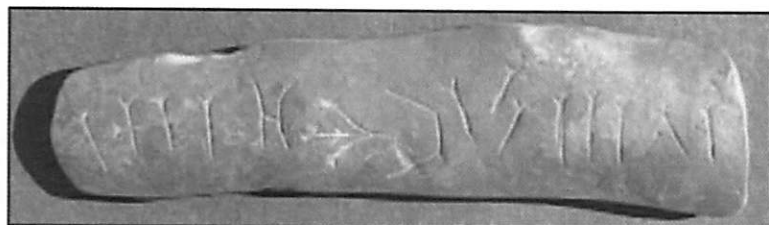
diminished to nearly zero, by this fact alone."

The Michigan relics came to public attention in 1879 when they were reported in a state newspaper. But for thirty one years before, Father Soper had been collecting them throughout the state. From 1848 to 1920, the relics continued to be accidentally uncovered by local people clearing forests and building roads. Over the course of more than seventy years and across twenty seven counties, thousands of slate, clay and copper tablets continued to emerge. Written testimonies and sworn affidavits accompanying many of the discoveries were officially recorded, mostly by farmers who plowed them up while working their land, and not by trained archaeologists, who were neither available nor open-mindedly disposed enough to even give their authenticity the benefit of a doubt. They claimed then, as they still do, that the Michigan tablets must necessarily be fake, because no one from the Old World could have arrived in America before Christopher Columbus.

Their fossilized mind-set was examined in *Ancient American* Volume 2, Issue Number 9, May/June 1995, page 31, by Kenneth Moore. He addresses the claims of hoaxing these artifacts by citing the work of two brothers named Scotford, who probably faked a few of their own reproductions of the Michigan tablets. But Moore also points out that although it is reasonable to expect some forgeries with any collection of this size, it must be remembered that when fraudulent duplicates of this kind are made they are usually copied from original artifacts. More revealingly, the first Michigan plates to be found, already in the many hundreds, at least, were already being collected before the Scotford brothers were even born!

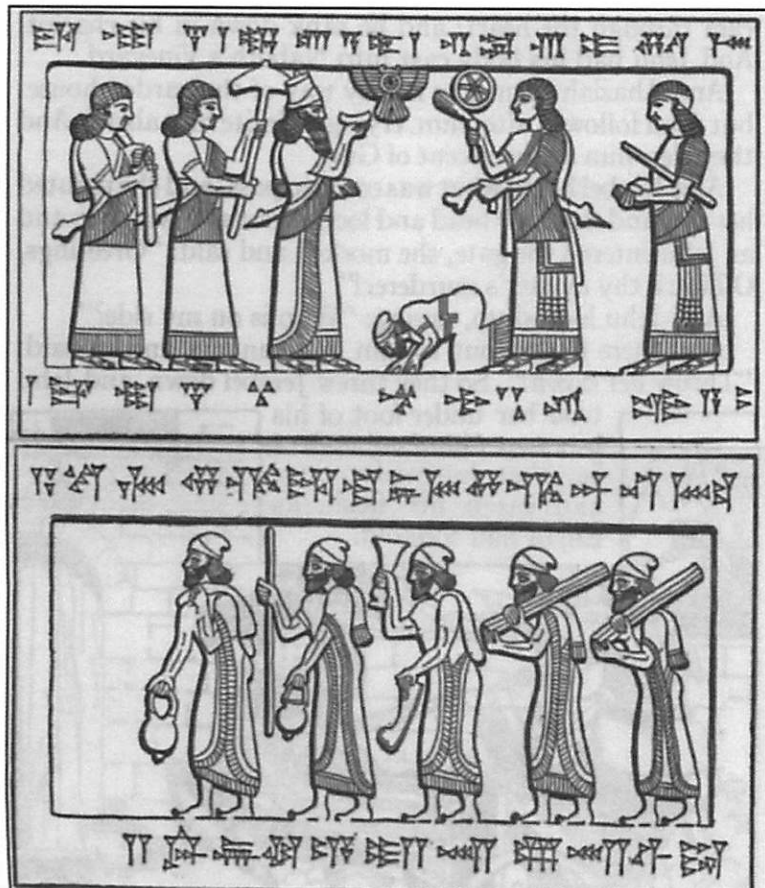
By 1920, the scholars of the day had academically crucified several men and women who would not stand down concerning these artifacts. Some colleges and private museums actually destroyed their Michigan tablet collections by casting them into local dumps. In the decades following that wholesale destruction, the Soper-Savage discoveries lapsed into almost total obscurity, and might have been utterly forgotten, save for the independent research of two American writers, Henrietta Mertz and Milton R. Hunter.

The books of Henrietta Mertz continue to be prized by readers inter-



Above: A Burrows Cave stone with an unknown style of cuneiform writing identically found on many of the Michigan Tablets. Photograph ©, Triple A Productions.

Below: Examples of cuneiform writing illustrated from a black Assyrian obelisk (10th Century, B.C.) Although they compare favorably with specimens found in Michigan and Illinois, they are not identical. Drawing ©, courtesy of The Story of Mankind, Olive Beaupre Miller, Tangley Oaks Educational Center, Lake Bluff, Illinois.





Creation Tablet: A Michigan plate depicting Old Testament scenes which demonstrate the use of and correct understanding of the marks (Son of the Right Hand and Son of the Left Hand) as they are applied to various scenes throughout the Michigan tablets and the Illinois stones.

Mystic Symbol
"And God said, Let us make man in our image, after our likeness; and let them have dominion over the fish of the sea, and over the fowl of the air, and over the cattle, and over all the earth, and over every creeping thing that creepeth upon the earth."
GENESIS 1:26

Son of the Left Hand mark
"But of the fruit of the tree which is in the midst of the garden, God hath said, Ye shall not eat of it, neither shall ye touch it, lest ye die. And the serpent said unto the woman, Ye shall not surely die: For God doth know that in the day ye eat thereof, then your eyes shall be opened, and ye shall be as gods, knowing good and evil."
GENESIS 3:3-5

Son of the Left Hand mark
"And Cain talked with Abel his brother: and it came to pass, when they were in the field, that Cain rose up against Abel his brother, and slew him."
GENESIS 4:8



Son of the Right Hand mark
"So God created man in his own image, in the image of God created he him: male and female created he them."
GENESIS 1:27

Son of the Left Hand mark
"Therefore the Lord God sent him forth from the garden of Eden, to till the ground from whence he was taken. So he drove out the man; and he placed at the east of the garden of Eden Cherubims, and a flaming sword which turned every way to keep the way of the tree of life."
GENESIS 3:23-24

Son of the Right Hand mark
"And Abraham stretched forth his hand, and took the knife to slay his son. And the angel of the Lord called unto him out of heaven, and said, Abraham, Abraham: and he said, Here am I. And he said, Lay not thine hand upon the lad, neither do thou any thing unto him: ..."
GENESIS 22:10-13

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ested in pre-Columbian arrivals in the New World by overseas visitors. Her *Pale Ink*, an examination of possible Chinese contacts in British Columbia 2,000 years ago, and *The Wine Dark Sea*, re-thinking Jason and the Argonauts as transatlantic voyagers in quest of a South American Golden Fleece, are still sought after by diffusionists. But Mertz was a professional trained in forgery identification, and it was in this capacity that she was challenged to either prove or disprove the authenticity of the Michigan tablets.

After 30 years of research, her conclusions were about to go into print, but she passed away unexpectedly before publication. A few years later, her nephew released Henrietta's *Mystic Symbol, Mark of the Michigan Mound Builders*. The book argues that the Michigan relics are largely authentic, and urges their preservation as genuine relics from a lost American civilization. During her long years of research, Mertz was able to track down a large number of artifacts originally collected by the Catholic priest, Father Soper. After his death, they had been sent to Notre Dame University for storage.

In all, some 4,000 such items were shipped to Notre Dame in poorly packaged cracker barrels. About 2,500 objects, more than half the collection, were badly damaged in transit to the university. Originally made of brittle clay, many fractured and broke, often crumbling to pieces. Henrietta requested permission to examine their surviving collection with an eye to its ownership. She was allowed to research the artifacts in the company of a Catholic priest, but university officials were reluctant to give them up for purely academic purposes.

In the midst of her investigation, the Father with whom she had been working on the Michigan tablets was coincidentally contacted by missionaries from the Church of Jesus Christ of Latter Day Saints, commonly known as Mormons. Aware of their second scriptural book (the Book of Mormon) that testified to the presence of Christ in America, the priest invited them to inspect the Soper-Savage collection. Intrigued, the missionaries wasted no time in contacting Milton R. Hunter of Salt Lake City, Utah, a researcher of American antiquities.

After several months of communication and visits to Notre Dame, the school officials chose to turn over

the collection to Hunter rather than Henrietta. She was nonetheless afforded enough time with the artifacts to complete her research for *The Mystic Symbol*. Elliot Soper, son of Daniel Soper, offered his father's collection to Hunter after having learned of Notre Dame's transference of its artifacts.

Hunter's expanded collection of Michigan plates and related items is today warehoused in the historical archives of the Church of Jesus Christ of Latter Day Saints, in Salt Lake City, Utah. Their historical department recently allowed *Ancient American* staff and Triple A Productions to photograph Mr. Hunter's collection in its entirety for continued study.

Enter Burrows Cave

In 1982, a discovery apparently unrelated to the Michigan tablets was alleged to have been made by Mr. Russell Burrows of Olney, Illinois. He claims to have found a cave in the southern part of his state loaded with the treasures of foreign visitors who crossed the seas from the Near East, Europe and Africa about 2,000 years ago.

He claims the site is also a rich repository of stone records belonging to some unknown people who possessed a high level of culture. I have known Mr. Burrows since 1993, and compiled a photographic library of some of his items, which number over 2,000 such stones. I personally examined about half of them, and have concluded they are authentic artifacts. Although he refuses to divulge the location of his cave, the sheer number and sometimes fine workmanship of the artifacts he allegedly took from the site tend to support their identification as genuine artifacts.

Even so, many of my fellow diffusionists have condemned the Burrows Cave finds as part of a hoax. Admittedly, the tangle of frustrating obstacles, legal and otherwise, preventing any kind of access to the location's whereabouts have disenchanted very many investigators. But the full story of Burrows Cave, while yet to be told, is gradually unfolding with the gradual release of objects never before seen, and someday we may learn everything there is to know about this site. There may be a parallel here with the Dead Sea scrolls, discovered in 1948. Even now, a complete accounting of this find has still not been disclosed to the public.

Mr. Burrows telephoned me

two years ago to say that he had purposely withheld some inscribed stones from sale because of the imagery they featured: namely, identifiably Christian scenes, mostly Old Testament. He was uncomfortable with these items, because he feared critics would use such obvious themes to further debunk his discovery. Mr. Burrows knew some Indians had knowledge of Old World traditions and Old Testament stories. But what concerned him was, as he put it, "the Jesus stones."

At my request, he sent me photographs of them, and I was able to compare their images of evidently Old Testament themes with similar representations found on the Michigan tablets. I was astonished to notice that both sets not only featured scenes of Jesus Christ, but also the same "Mystic Symbol" . The same symbol appears in southern Illinois 62 years after the last published information concerning the Michigan mound builders using this identical mark. Approximately 20,000 to 30,000 Michigan artifacts were excavated from 1848 to the 1920's, compared with the 6,000 to 7,000 Burrows Cave stones of southern Illinois removed between 1982 and 1986. These fundamental facts render any possibility for either collection being a hoax extremely remote, if not impossible.

The predominant glyph found on the Burrows Cave objects is the so-called "Helios symbol," coined by epigrapher, Paul Shaffranke. Even this important character is found in conjunction with the Michigan symbol to suggest some type of inter-action between these two otherwise distinct groups. Maybe these glyphs have the same meaning. There appear to have been vital differences between these two groups of ancient Americans: non-Christian imagery dominates the Burrows Cave stones.

Still, there are legitimate doubts among our own diffusionist supporters concerning these "Christ stones," due largely to some relatively minor variations in the placement of glyphs, together with the anomalous appearance of a particular symbol on the Michigan objects (see page 39). Clearly, much work still needs to be done in any comparisons of these two diverse collections. But the evidence of the Michigan Tablets and Burrows Cave stones suggests that some fundamentally important culture-bearer visited our Western Hemisphere in pre-Columbian times. Was it actually the

Christ? Or one of his disciples? Whatever his true identity, the arrival of this person left a deep impact on the tribal memories of Native Americans. Their "Yod-heh-vah" is remarkably similar to the biblical Je-ho-vah, who seems to be portrayed throughout the Michigan plates.

Was the East Star Man and Peace-Maker known to so many indigenous North American tribes really Jesus Christ? Perhaps the imminent translation of the Illinois and Michigan artifacts will answer that question.

Following is a partial listing of the oral traditions of the Dawn God, Peacemaker, East Star Man, the Pale One, etc., from *He Walked the Americas*, by L. Taylor Hansen, Legend Press, Amherst, Wisconsin, twentieth printing 1994, © with permission ---

"Tribes of Oklahoma territory:

Today the name of Oklahoma, translated from the native language, means the Land of the Red Man. Here was a large And powerful city, whose crests showed an interesting history, and to this metropolis came the Healer. Here He once more changed the temples, chose from the priesthood His twelve disciples, and lectured to all the people...He told them that He was born across the ocean, in a land where all men were bearded. In this land He was born of a virgin on a night when a bright star came out of the heavens and stood over His city. Here, too, the heavens opened and down came winged beings singing chants of exquisite beauty...To them he was known as Chee-Zoos, the Dawn God, ...for well they know He watches over them, and that when their journey here is over He will meet them in the land of Shadows, for such was His sacred promise.

From the Mississippi Tribes;

For the region of the Mississippi during the golden days of the Healer, Decoodah paints us a fairly clear picture. Those we now call the Great Mound Builders, were tribes speaking the word-family and branches of the Algonkin language. These were the Ancients of the country. In the days of the Great Mound Builders, these mounds marked

the sites of the cities. The mounds were a sort of writing, a manner of recording passing history, a royal marriage, a dynasty ended. They were to be read from the inside outward, and about them swirled the cities. One had an even longer history than the modern town of London.

The mounds were probably faced with lumber and then painted in brilliant color, perhaps to resemble those of the Mayans with whom they seemed to have some commerce. In fact that commerce may have been extensive since there was much mining in Michigan.

To this happy and peaceful land came the Great White Robed Master with His sea-grey eyes and His golden sandals. Here too, we find the only relics probably touched by his hands or possibly fashioned under his personal direction.

In the Spiro Mound in Oklahoma, opened carefully in the practiced manner of all university excavations, was found the symbol of the hand with the great T-Cross through its center. There has also been recovered much pottery with winged beings not unlike the angles singing.

In the Indian mound of Pittsfield was found three pages of parchment now held in old Harvard, upon which were quotations from the Old Testament, written in Archaic Hebrew.

About eight miles southeast of Newark, the father of Bancroft, Indian recorder of untold legends, speaks of finding the only engraved stone pictograph of the white-robed teacher. About His head, in Ancient Hebrew were the words of the Ten commandments. His hair and beard are well pictured as well as His flowing robe...

How many other mounds have been plowed and leveled, and their contents scattered which the Red Men held as holy, planting trees of the sacred cedar upon them to keep them safe through two millennia? True the invasion of the Serpents from perhaps 700A.D. onward, coming up the Mississippi in their long snake-painted dugouts, carrying their sacred

fire, brought an end to peaceful living, and brought with them war and pillage and the priesthood of the Sacrificers. Yet they turned away from the hills of cedar, seeing the symbols of the Healer.

Eastern Tribes speak;

The Algonkin of the Eastern Seaboard, when asked how they got their name for the Dawn Light, say that it was the name of the Pale One. They would not give Him their own name, as He had asked them, for to Him names meant nothing and He allowed each tribe to name Him. They asked instead His name in childhood when He lived across the ocean. The name He gave them was a strange one, hard to say in their liquid language, so today they try hard to say it: Chee-Zoos, God of the Dawn Light.

The Algonkin of the Great Lakes remember well the pale Great Master. The Chippewa say He gave them many medicine lodges whose signs and symbols are secret, fashioned from those across the ocean, and even today they hold this secret knowledge.

Even the proud Dacootah, they of the Turtle Totem, leading north the line of Serpents, often their age-old migration, recall in long-lost adoration the sacred name of the pale faced Healer.

"It was long ago that we knew Him. He gave to us our rite of baptism, many of our lodges, and our rites of purification. When He came to us the days were warmer; the sun cast down shorter shadows. Well do we remember how He foretold the coming of white man, and other predictions.; We have backslid from His teachings, but to Him we dance the Sun Dance. We remember Great Wakona well."

Tribes of the Great Lakes:

Besides the shores of Misheegahme-gahme (Lake Superior) is the forest still called Sacred, in the state called Michigan...let us speak of the Prophet.

"He was bearded, and pale of feature-without doubt a White Man. His eyes were as grey-green as still green water, and just as changeable in their color.



Visitors to the Cahokia Archaeological Museum, in southwestern Illinois, may admire this clay artifact on display under glass in the middle of main building's foyer. The image it depicts is commonly referred to as a "Thunder Being" with all the leading physical characteristics of the "Feathered Serpent" famous throughout Middle and South America. Indeed, the motif was probably introduced into the Mississippi Valley from below the Rio Grande River sometime between 700 and 800 A.D. The object's reverse shows a diamond-shaped serpent skin, re-emphasizing the figure's identification with the Feathered Serpent, known as Quetzalcoatl to the Aztecs and earlier, to the Mayas, as Kukulcan. Photograph ©, A.A. staff photo.



An exclusive photograph, never before published, of a Thunderbeing depicted on a stone from the famous Koster Site (Illinois). The figure's resemblance to effigies appearing on Burrows Cave stones and the Cahokia clay tablet on page 36 obviously depicts the same Feathered Serpent culture-bearer. The artifact pictured here belongs to a private collector. A.A. staff photograph ©.

He came to us one day at dawn and the light touched His hair with the sheen of red-gold- until it shone like newly-mined copper. Yet He was not as the men of your people. This one was a god, with high soul-stature. If He touched a man who was wounded, that one became healed.

His robe was long and white down to the hemline which almost hid His golden sandals. Everyone wished to make Him white robes, for then He would leave behind the old ones, and all that He touched was enchanted with His god-like power of healing."

"...He came alone. He organized the churches, changed the temples, taught the priesthood. Some say He taught them a secret language with certain signs of greeting. I know not."

"...He came to us when we had cities more than a thousand winters before the days of the Black Robes and the Long Knives."

"...The ruins have been

scattered by White Men."

"...The city which we call sacred is not far from here. Its history is longer than that of England's London."

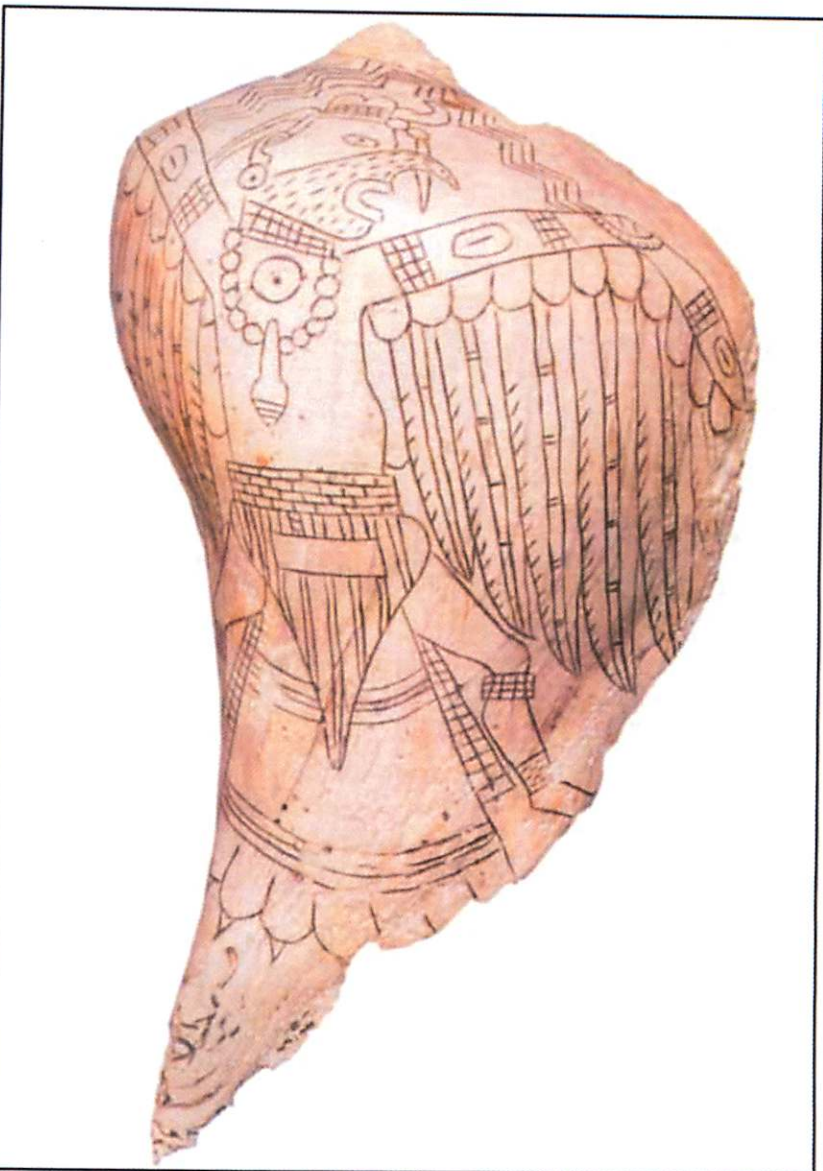
"...Once we had books and priests to read them, but those were times long distant in the past. Books are of stuff which can be swept to oblivion. Since then we have placed our stories in the chants of our people, but now even these are being forgotten..."

"Coming North from our Capitol City, where the Mississippi meets the Missouri, in the long-boats of the traders, the Prophet made His journey toward the City we called Sacred. This was an ancient metropolis. Before we built its Mound of Extinction, after the Great Civil War of the Turtles, ninety-six dynasties of rulers had lived their long and eventful history. Like the Capitol, it too...had buildings built upon great crests...This city was called Sacred because it was in



Thunderbeing portrayed in a copper artwork unearthed in Dunklin County, Alabama and belonging to the Mississippian Culture, 1200-1400 A.D. Compare this artifact with the clay Thunderbeings from Illinois' Cahokia and the Koster sites. Photograph ©, courtesy of Native Arts of North America, Washington Gallery of Art, St. Louis, page 44. (see our book review of this new release on page 13)

the center of the Cross of Waters from whence ran the rivers to the Four Oceans. East to the Sunrise ran the waters, and Northward to the Sea of Dancing Lights; to the West beyond the Great Divide the waters ran to the Sea of the Sunset, while the Missouri and Mississippi ran to the Southern Sea, the Sea of the Karibs...to this, the City of the Great Cross of Waters, up the river called Father of Waters, one golden morning came the Healer...The streets were covered with flowers strewn in homage on the path before Him as He walked toward the Temple. Greatly beloved now was the Pale God, known as the Lord of Wind and Water. His every move bespoke His kindness; His very touch revealed His divinity; and before Him all the people



The Thunderbeing reveals all his "Feathered Serpent" details common throughout Mesoamerican and Andean art in this shell engraving from Spiro Mounds, Oklahoma, circa 1100 A.D. Photograph ©, courtesy of Native Arts of North America, Washington Gallery of Art, St. Louis, page 44. (see our book review of this new release on page 13). Used with permission.

bowed down. Through the rows of worshippers He moved to the Temple, in quiet solemnity, holding up His hand in blessing—that hand with the strange palm-marking, for through it was engraved the True Cross which He had taken as His Symbol. There at the Temple He abode among us, though He often rode away with the merchants, or more often walked to distant vil-

lages, holding in His hand His great staff, and stopping to speak with all the people, from the aged to the children."

Even non-religious scholars recognize Jesus of Nazareth as an historical figure. But did he actually arrive in the Americas? The evidence for at least his followers establishing an important, even populous outpost in the North American

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Midwest, however, is rich with artifacts from both Michigan and Illinois. Moreover, the same recurring theme may be traced to the pre-Columbian peoples of North, Central and South America, implying that the culture bearer they memorialized was a real person. In rejecting such evidence, arbitrarily dismissing both the Michigan Tablets and Burrows Cave stones as "fakes," persistent questions about the Christ-like visitor grow even more difficult to understand.

In the New Testament, Christ refers to other people and places he must go when He says: "And other sheep I have, which are not of this fold: them also I must bring, and they shall be one fold, and one shepherd." King James version, St. John 10:16.

When did He go and visit these other people? If one concludes that there is something to the legends and stories of the inhabitants of Native America, then their visitor begins to bear a certain resemblance to Jesus as He is depicted in the New Testament.

In *Fair Gods and Feathered Serpents*, author T. J. O'Brien writes, "One might argue, if Christ did not come here, how does one explain the

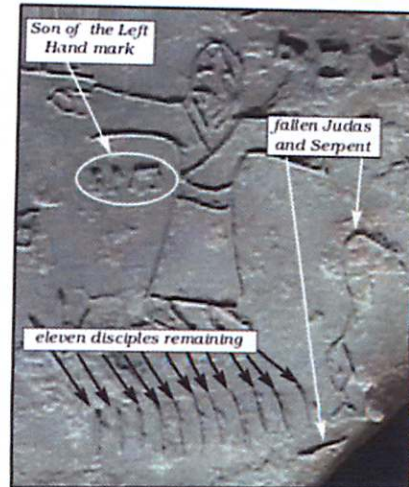


A Burrows Cave (Ancient American collection) stone illustrating several familiar events in the story of Jesus. Interestingly, if a man were crucified by the palms, his body weight would tear the flesh. But here is included an additional nail-sign. Twelve marks appear below the resurrected Christ. Eleven are vertical and one is horizontal, with a serpent over-head. Could this last stroke represent Judas? Underneath the extended right arm of Christ is Son of the Left Hand sign, indicating His triumph over death. Photo ©, A.A. staff photograph.

religious use by New World natives of vestments, the cross, chants, rituals, incense, ceremonial objects, infant baptism, and great works of religious art: statues and paintings, also identified with Christianity?" □

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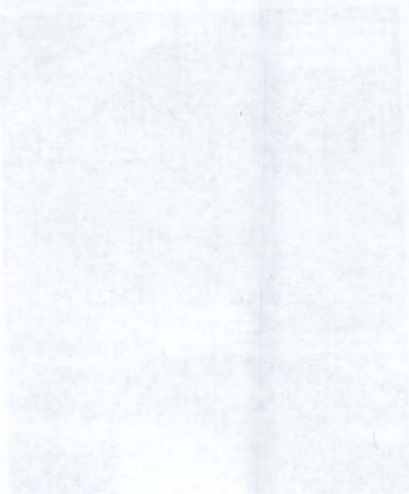
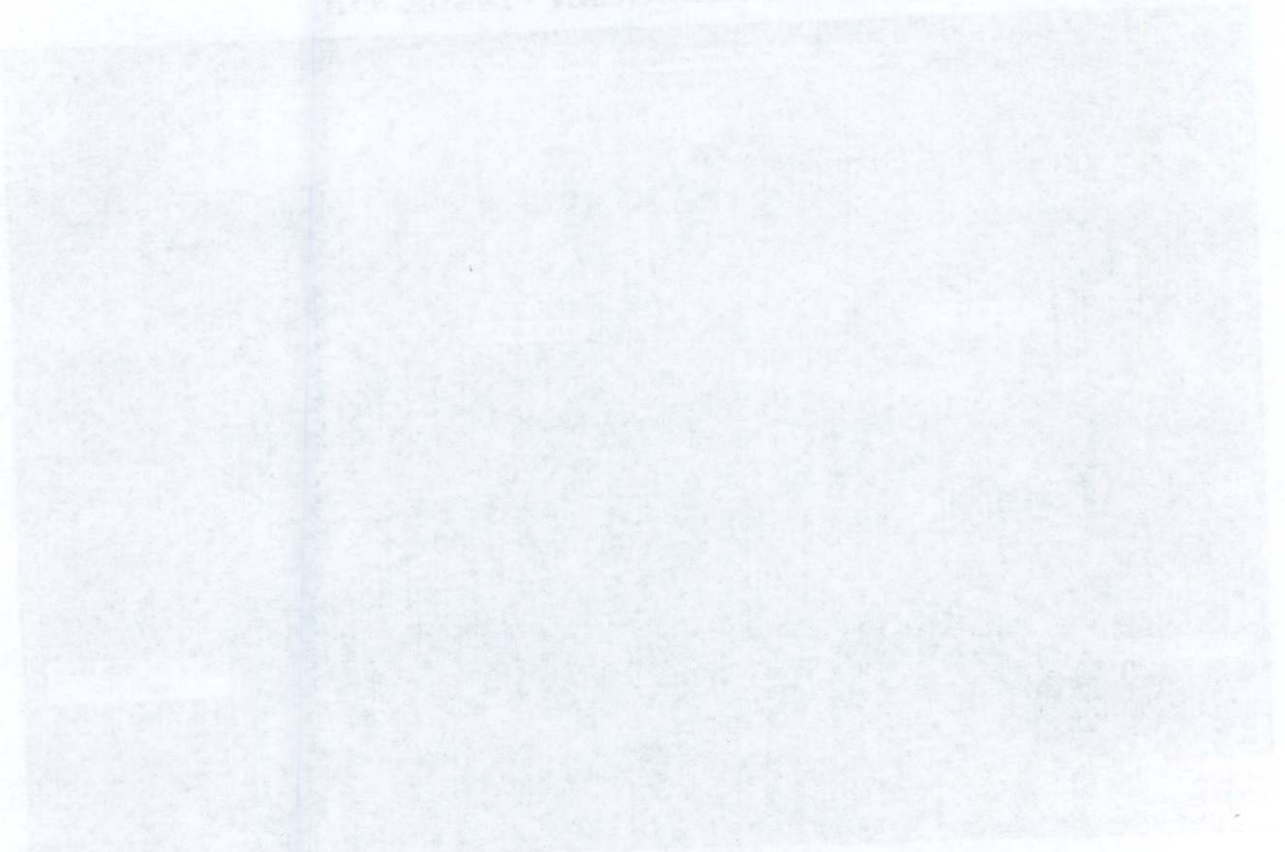
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Book of Mormon, published by The Church of Jesus Christ of Latter Day Saints, 1987

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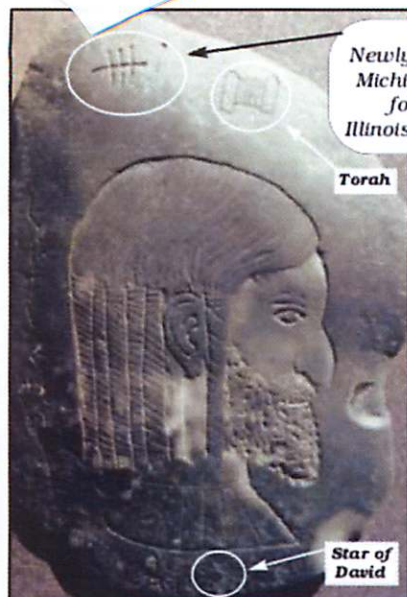
Fair Gods and Feathered Serpents.

THE HISTORY OF THE UNITED STATES



The history of the United States is a story of growth and change. It begins with the first settlers who came to the continent in search of a new life. They found a land of opportunity, but also a land of challenge. The early years were marked by struggle and hardship, but the spirit of the pioneers was strong. They built a nation that would stand the test of time.

The story of the United States is a story of many different people and many different experiences. It is a story of the triumph of the human spirit over adversity. It is a story of the power of unity and the strength of a common purpose. The history of the United States is a story that continues to inspire and guide us today.



One of two stones from Burrows Cave featuring the newly discovered glyph. Photograph ©, Triple A Productions.



Michigan cuneiform writing found in the Utah desert near Knaab by Gail Porritt about seven years ago. The inscription features a newly identified and rare glyph displaying all three vertical strokes connected by the horizontal mark with the remaining line slanted to the right. Photograph ©, courtesy of Gail Porritt, St. George, Utah.



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Burrows Cave amulet with both the Mystic Symbol from Michigan and the Helios glyph from Southern Illinois. Photograph courtesy of Triple A. Productions.

Prayer stone from Burrows Cave
Obverse, far left: photo shows typical Burrows cave script with its most recurrent symbol, the Helios glyph, as identified by Paul Schaffranke. **Reverse, left center:** Michigan cuneiform with its Mystic Symbol inscribed. These two artifacts comprise proof that the peoples who manufactured both collections were in social and perhaps economic and religious contact, probably via the waterways of the Ohio valley. The "Prayer Stone" is property of Ancient American. Photo ©, Triple A Productions.